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THE DIAL

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JOHN DE WITT.*

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The fate of John De Witt, grand pensionary of Holland, is one of the most mournful and touching in all the records of political murder. For twenty years the leading minister of the United Provinces, guiding their affairs with singular ability, serving them with a pure and unselfish devotion, and setting in his own life an example of all the republican virtues, he was in the end foully murdered by a mob of his ungrateful countrymen in the streets of the capital itself. This career, so full of pathos and so full of instruction, M. Lefèvre-Pontalis has undertaken to describe in a work of which an excellent English translation has just been published.

This work may be commended without reserve as a learned, able, and effective production. The style is grave, weighty, clear, and is marked in a high degree by that almost uniform good taste which characterizes the historians of France. The incidents of the story are unfolded in a natural and orderly sequence, and the author has complete command of his materials, which seem to be exhaustive. We say his materials seem to be exhaustive, referring to the intrinsic evidence from the text itself of the work; for beyond the general enumeration of sources in the preface, the English edition leaves the reader in complete ignorance of the authorities on which the author relied. It is true that the translators excuse the omission of the notes by the consideration that the general reader does not need them, while scholars will naturally look to the original. This has undoubtedly some force. But in one respect, at least, the exactness which even the general reader ought to desire is often lost through the absence of the explanatory references. The text itself is economical of dates, which in the original are doubtless supplied in the notes or on the margin, and the translation is accordingly actually deficient in that very useful and often indispensable class of facts. For instance, one of the errors imputed to De Witt was his alleged incredulity about the hostile intentions of Louis XIV. toward the republic, and it becomes of interest therefore to learn when he awoke from that delusion. On this subject M. Lefèvre-Pontalis quotes from a dispatch of the French ambassador: "The grand pensionary told me two days ago that if his advice were followed there would be more extensive

* THE LIFE OF JOHN DE WITT, Grand Pensionary of Holland; or, Twenty Years of a Parliamentary Republic. By Antonin Lefèvre-Pontalis. Translated by S. E. and A. Stephenson. In two volumes. Boston: Houghton, Mifflin & Co.

preparations made," etc. (vol. ii., p. 188). A note doubtless gives, in the French edition, the date of this dispatch; but the English reader is left to his own conjectures.

The problems which John De Witt had to face were, first, those common to all small states surrounded by envious and aggressive neighbors; second, those of federal states as such; and third, those peculiar only to republican confederations, which have within their borders a family of pretenders. The wonder is therefore not that he finally succumbed under the weight of all these trials, but that he withstood them, and maintained himself in power, for so long a time. The government of the United Provinces, as established during their war for independence, resembled much more nearly our own union under the Articles of Confederation, than our union under the Constitution. The only office common to the whole republic was that of commander of the land and naval forces, which was held by William the Silent and his successors down to the death of William II. in 1651. The chief political officer in each province was the stadtholder, and it was only by procuring himself to be named to this office in all the seven provinces that the captain and admiral general could unite in his own person the office of commander-in-chief and that of first magistrate. The Orange family had strong claims upon the confidence of the republic, which some of the members abused. Maurice, the son of William, was concerned in the murder of Olden Barneveld and the imprisonment of Grotius. William II. attempted a *coup d'état* which though frustrated in the first instance might eventually have succeeded, if his sudden death had not saved the country. A posthumous son was born a week after his death.

At this time John De Witt came to power as grand pensionary of Holland, the most opulent, most powerful, and most strongly republican of all the provinces. The title of stadtholder had become odious, but the house of Orange, though seriously discredited by the attempted usurpation of William II., still had many active, aggressive, and unscrupulous partisans. The republic was on the eve of a war with England, which soon afterwards broke out, and ended disastrously. Among the conditions of peace which Cromwell imposed was the exclusion of the Prince of Orange from power. After the restoration the state of things was reversed. Charles II. was as zealous for the young prince, his nephew, as the Protector had been hostile to him. But the war which he undertook against the United Provinces ended less honorably for England; the Dutch fleets were nearly everywhere successful; and Ruyter's ships, sailing up the Thames, carried dismay even to the heart of London itself. Using the advantage given

him by these victories the grand pensionary carried through first the perpetual edict forever abolishing the office of stadtholder in Holland, and next the act of harmony making the same office even in the other provinces incompatible with that of captain-general. By these measures De Witt thought he had rendered impossible the acquisition by the Prince of Orange of the combined civil and military power of the republic.

But this achievement was the culmination of his career as the opponent of the house of Orange. He gained one great diplomatic victory in the triple alliance, by which the United Provinces, England and Sweden, checked the French schemes of conquest in the Spanish Netherlands. But this incident raises in its details some doubts about the real motives of De Witt. It is admitted that he took part in earlier negotiations having in view a partition of the Netherlands between France and Holland. M. Lefèvre-Pontalis asserts that by this course he only sought to gain time, and never intended to be a party to such a scheme of spoliation. This may be true. But the evidence—unless, indeed, it be found in the missing notes—does not clearly appear. Be that as it may, the negotiations failed. Louis invaded the Netherlands, and annexed some of the frontier towns; but the triple alliance prevented further progress. The Grand Monarque recoiled before a league of which the plebeian head of a republic was the original author.

From this time, Louis was the implacable enemy of the Dutch confederation. By his money and his diplomacy, he broke up the triple alliance. England passed completely over to his side. With an overwhelming force, led by such generals as Condé, Turenne, and Luxemburg, he invaded the republic, occupied almost without resistance three provinces, and was arrested in his career of conquest only by the inundation of the country, which the government, as a last desperate resort, had effected by cutting the dykes.

In the meantime the Prince of Orange, having attained his majority, had been admitted to the council of state, had been made captain and admiral-general, and, through the combined force of public opinion and mob violence, had recovered the stadtholdership. De Witt had been forced to make these successive concessions as he felt power slipping out of his grasp. But they came too late to save him. The disasters of the war were all charged to him, and the rage of the populace, skilfully encouraged by the Orange partisans, at length broke out into open violence. An accusation which an infamous scoundrel brought against Cornelius De Witt, the grand pensionary's brother, at length precipitated the final catastrophe. Cornelius

was put to the rack, which he bore without flinching, and the charge utterly broke down. But some of the judges were enemies of the De Witts, and, with those who gave way before the popular clamor, were enough to bring in a sentence of exile. This the mob regarded as insufficient. They demanded blood, and breaking into the prison seized Cornelius and John, who was then with him, dragged them out upon the public square and beat them to death with muskets and clubs. Finally, in order that no atrocity might be wanting, the two mangled bodies were suspended side by side from the hangman's gibbet and left exposed to the derision of the populace. During all this time the municipal authorities did nothing to prevent, even if they did not secretly encourage, the crime. And the even less pardonable inaction of the Prince of Orange, who must have foreseen the end to which the violence of his partisans was tending, and the rewards which he afterwards gave to the leading actors in the drama, left a stain upon his reputation, which M. Lefèvre-Pontalis lays bare in all its ugliness.

The only serious charge against John De Witt was that he had begun secret negotiations with France for a treaty of peace, which should have the Prince of Orange for one of its victims. The story is improbable on the face of it. Notwithstanding his earnest efforts to prevent the revival of the stadtholdership, his fears for the liberty of the provinces if the house of Orange should be restored, his deep distrust of William III. and the injustice with which he had been treated by him, De Witt could hardly have been guilty of the folly of bargaining with the enemies of the republic for the overthrow of a leader, whom an imperious public sentiment had just called to power. Yet M. Lefèvre-Pontalis' treatment of the charge seems to stop just short of a complete refutation. He shows that the principal evidence against De Witt was found in the correspondence of Louvois and Luxemburg, which was published a century later; and, after admitting that the affair has at first glance an ugly look, he shows by an examination of some of these letters that they will bear a different and more favorable construction. But is it not at least a doubtful inference of the author, that Luxemburg invented or exaggerated the story for the purpose of discrediting De Witt? A secret correspondence between two prominent servants of Louis could not well influence public opinion in Holland, and there is no proof that it was intended for publication at the only time when it could have served any practical end.

M. Lefèvre-Pontalis is an admirer of De Witt, and it is a loving hand which sketches that learned, able, austere, and incorruptible magistrate. On the other hand, readers who

form their opinion of William III. from Macaulay's glowing panegyric may complain that the author, led astray by his prejudices, has belittled the character of that prince. It must be remembered, however, that he lays down his pen just as William is entering upon his career. He draws him from the characteristics which he had revealed up to that time, and had, therefore, no occasion to set off against his coldness, reserve, selfishness, and dissimulation—unlovely qualities in a young man of twenty-two—the priceless services which he rendered in later years to his native country, to England, and to Europe. In any event, M. Lefèvre-Pontalis, if not an accurate, is at least a skilful artist. He has a happy gift of sketching even the minor characters who appear on the scene, with a few bold strokes which leave them clearly impressed upon the mind of the reader.

His account of the social and political institutions of the United Provinces is not less lucid and instructive; and Americans may draw from his pages a useful lesson in comparative politics. The government of the republic was by no means democratic. It corresponded more nearly to what Montesquieu calls an aristocracy—that is, not government by the best, but government by the few; and these few consisted of two classes, those who were noble by birth, and those who were noble, in a political sense, by wealth. The distinction of classes was then nearly as rigorous as in any monarchy. The artisans and peasants, deprived of any legal voice in public affairs, were driven to mob violence whenever they wished to make themselves heard. The mechanism of the system, too, seemed almost purposely designed to prevent promptness and vigor of action. There was no central executive for civil and political affairs; the authority, which a Prince of Orange as stadtholder, or a John DeWitt as grand pensionary of Holland, wielded, was personal rather than official. The only representative body for the entire republic was the States-General. Yet many of the most important resolutions of the States-General had to be ratified by the estates of the several provinces, and in some cases even by the councils of the leading cities. The defects of such a system are seen as soon as they are enumerated. Usage made it necessary also that in time of war every fleet and every army should have with it delegates of the civil authority. John De Witt himself once accompanied Ruyter in such a capacity. Cornelius, his brother, was more frequently employed in this service; and M. Lefèvre-Pontalis represents him as seated, during one of Ruyter's naval battles, on the deck of the flagship, in a chair of state surrounded by a guard of honor with halberds, to represent the sovereignty of the republic. Ruyter and Cornelius worked

harmoniously together, but the lay deputies were often a serious obstacle to belligerent operations.

The faulty mechanism of the Dutch system, the indolence of wealth, and the spirit of faction, paralyzed the energies of the republic at the moment when they were most needed for resistance to foreign invasion. In despair the people threw themselves into the hands of a dictator. The upright republican magistrate was sacrificed for the faults of a system for which he was not responsible, and William III. was the Cæsar who happily wrought the deliverance of his country.

It was said above that the English version of M. Lefèvre-Pontalis' work was excellent. The fidelity of the translation can of course be verified only by comparing it with the original; but it reads smoothly, and has every appearance of accuracy. Attention must, however, be called to one suspicious statement in the translators' preface. We there read, "The translators have been careful to verify all quotations from English sources, and have in some instances corrected misapprehensions which occur in the original work with reference to English affairs." The latter clause may refer only to misapprehensions caused by faulty quotations. But if the translators have actually tampered with the text, they have a serious account to render to the public.

Our review may now be fitly concluded by an extract from the preface of the author himself: "The services," he says, "which he—De Witt—so gloriously rendered to his country are sufficient to prove that the prolonged duration of power, worthily exercised by a great minister, is the best guaranty for the liberty and prosperity of a republic. On the other hand, the public calamities, under the weight of which he succumbed, demonstrate with equal clearness that a nation whose independence is menaced by conquest cannot defend itself better than by placing itself under the guardianship of an ancient dynasty." Does this refer to the republic of France, which has the good fortune to possess the house of Orleans?

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* *STUDIES IN SHAKESPEARE.* By Richard Grant White, editor of the Riverside edition of Shakespeare's works. Boston: Houghton, Mifflin & Co.

largest work, this volume of sketches will be welcome and useful. It is made up of articles which the author contributed to the magazines and some fresh matter on Shakespeare Glossaries and Lexicons. The book has a melancholy interest because the preparation of it was the last work of its author. He revised the essays for this volume, and they therefore present his matured opinions upon Shakespearean subjects. The matter of the volume is divided into four parts: I., on reading Shakespeare; II., narrative analysis; III., miscellaneous; IV., expositors. The prominent characteristics of the book are brightness and animation. The author was never dull or uncandid or obscure. In a long life of Shakespearean criticism he had acquired some very strong opinions, and he always had the art of expressing them strongly and even vehemently; and yet in the volume before us we are surprised to find a matured belief in his capacity for critical animosity seriously weakened. For though there is much strong expression it is always remarkably reasonable. He has to write of very unreasonable opinions and very gross errors; but it would be difficult for any one to be faithful to his own convictions with less of aspersions and with such an entire absence of vindictiveness. Few books of the size contain so much instruction, and one must search long to find one in which wisdom has so attractive a dress.

On reading Shakespeare, Mr. White wrote as a master who knew all about his subject and yet could make it attractive to those who knew little or nothing about it. He expresses the opinion that "most boys who are Shakespeare-lovers have the love strongly upon them before they are sixteen"; and adds that such was his own case. He tells us that "the young reader may begin Shakespeare reading at the first temptation to do so. A one-volume edition of Shakespeare's plays is a good book to leave in the way of young people. It may do them a great deal of good; it can do no one of them any harm."

A few of Mr. White's matured convictions with regard to Shakespeare's work are set forth in these essays with considerable breadth. For example, the fact that Shakespeare invented nothing but characters, that he drew his material and his plots from other sources, that he had absolutely no dramatic invention, is maintained with the stoutness which we expect in Mr. White. On page 22, he says that "the pretence which has been made for Shakespeare, that none of his work at any period of his life resembles that of any other poet or playwright, and can always be separated from that of his co-workers, is entirely irreconcilable with the facts and probabilities of the case, and with the history of all arts, poetry included. True, Shakespeare's mind was, in

the highest and largest sense of the terms, original and creative. But such minds, no less than others of narrower and inferior power, are imitative in their first essays." He repeats over and over again in various forms that Shakespeare invented nothing in his plots. On page 230 he says: "What Shakespeare did not do as well as what he did do as a playwright has no better proof or illustration than in his *Fools*. He did not invent the personage; he found it on the stage. Indeed, he invented nothing; he added nothing to the drama as he found it; he made nothing, not even the story of one of his own plays; he created nothing, save men and women, and *Ariels* and *Calabans*." He then proceeds to point out how Shakespeare transformed the fool of the stage and gave him in each play a personality. Along with this negative Mr. White's positive is stated with equal strength. It is in human character and motive that Shakespeare is supreme, sublime, unapproachable. He is so little a master of dramatic workmanship that he accepts and makes use of plots and incidents which are thoroughly unreasonable. The story of *Lear*, for example, is profoundly unreasonable; but Shakespeare did not make the story; "in the construction of the tragedy all that is his is the uniting of two stories—that of *Lear* and that of *Gloucester*—which he wrought into one by mighty strength and subtle art, welding them together white-heated in the glowing fire of his imagination."

Another of the pronounced convictions of our author is that the attempts to make out a philosophy of Shakespeare's dramas, and to find psychological purpose in incidents, is an absurd business. Shakespeare was engaged in interesting audiences in the *Globe Theatre* and in making money. His purpose was to entertain his hearers profitably to himself. He himself disappeared in this work. His characters are not himself under various masks; they are creations. He did not in them express his own personality; he gave them being, personality, and independent life, out of a creative faculty which is unparalleled in its power. One may find abundant faults in Shakespeare, but they almost always attach to that part of his plays which is not his. Sometimes he tones down an incident; he always relieves it, as far as it is possible to do so, by fidelity to the character which he has first accepted from other writers and then wrought out into flesh-and-blood reality. Mr. White is very severe with the actors of Shakespeare. His remarks on the acting of *Iago* are not flattering to any of the distinguished tragedians of our time. Of the average *Iago* he says: "Most of the *Iagos* that I have had

the opportunity of observing * * * * would not have deceived a school-girl. *Desdemona* would have been far beyond their shallow scheming, and *Othello* would have brushed them out of the way with a back blow of his mailed hand." The worst *Iago* was that of *Salvini*, a sort of noisome venomous reptile—"an insect, for he had not the dignity of a vertebrate animal." Edwin Booth's conception of the character is commended as fine, delicate, and complex; but even Edwin Booth's *Iago* "is not the *Iago* that Shakespeare drew."

Mr. White had a profound contempt for the theory that Bacon wrote the Shakespeare plays. He begins his essay on this subject with: "Would to Heaven there were unquestionable evidence that Bacon did write the plays contained in the famous folio volume of 1623." And his reason is that he has not the smallest concern for the personal fame of either. He examines in this essay the work of Mrs. Henry Pott on the *Promus* of Bacon, and the poor lady is made very ridiculous by the examination. This Baconian theory is now nearly thirty years old, having been invented by a Miss Bacon, who, very naturally, died in an insane asylum. The whole subject has just had a very broad treatment in the *Revue des Deux Mondes*. Of course the theory is rejected by all persons having some comprehensive knowledge of the Elizabethan period and of Francis Bacon. Some of Mr. White's remarks in summing up the discussion ought to be corrective of the tendency to this delusion. "Bacon, a logician; Shakespeare, one who set logic at naught." "Shakespeare, the most heedless, the most inconsistent, the most inexact, of all writers who have risen to fame; Bacon, the most cautious and painstaking, the most consistent and exact of writers." "Bacon, without humor; Shakespeare's smiling lips, the mouthpiece of humor for all human kind." "Bacon, shrinking from a generalization even in morals; Shakespeare, ever moralizing and dealing even with individual men, and particular things in their general relations." "Bacon, a highly-trained mind; Shakespeare, wholly untrained." "Bacon, utterly without the poetic faculty, even in a secondary degree; Shakespeare, rising with unconscious effort to the highest heaven of poetry ever reached by the human mind." "To suppose that one of these men did his own work and also the work of the other, is to assume two miracles for the sake of proving one absurdity." And Mr. White concludes that the theory "is not worth five minutes' serious consideration by any reasonable creature."

DAVID H. WHEELER.

RECENT ECONOMIC WORKS.*

Our progress in no other line of study has been more rapid, sound, and tangible, of late years, than in political science. A comparison of the provision made by leading colleges twenty or even ten years ago for teaching political economy and kindred subjects with that which the same schools now make, evinces this progress most strikingly. The Johns Hopkins, Michigan, Pennsylvania, Cornell and Columbia Universities have established important post-graduate schools of political science, and their thorough work meets with gratifying public recognition. Scores of colleges are giving political science a new prominence in their courses, and are employing trained and qualified instructors. Professor Laughlin of Harvard, in his little volume on "The Study of Political Economy" presents a tabulated conspectus of the instruction offered at Harvard, Yale, Michigan, Cornell and Columbia respectively, in the years 1860, 1870 and 1884. The middle date has little progress to show. Up to 1870 the study of political economy in the colleges was almost insignificant. The textbook and lecture courses of 1884 in their number and specialization show a remarkable development of the study. Not the least significant mark of our progress in economics is the recent formation of the "American Economic Association," under circumstances so auspicious and on a basis so scientific and modern as to give promise of a still greater impetus to economic investigation, study and authorship. Professor Laughlin's modest volume discusses the causes of this new interest in economics, sets forth the distinctively economic character of most of the leading questions of the day, shows the character, value and disciplinary power of political economy as a study, urges its important relations to the law, the ministry and journalism, and furnishes a chapter on the best methods of teaching it which is full of

*THE STUDY OF POLITICAL ECONOMY. By J. Laurence Laughlin, Ph.D., Assistant Professor in Harvard University. New York: D. Appleton & Co.

PRINCIPLES OF POLITICAL ECONOMY. By Simon Newcomb, Ph.D., LL.D., Professor of Mathematics, U. S. Navy and Johns Hopkins University. New York: Harper & Brothers.

THE POSTULATES OF ENGLISH POLITICAL ECONOMY. By the late Walter Bagehot, M.A., Fellow of University College, London. New York and London: G. P. Putnam's Sons.

MALTHUS AND HIS WORK. By James Bonar, M.A., Balliol College, Oxford. New York: Harper & Bros.

PROTECTIONISM—THE ISM WHICH TEACHES THAT WASTE MAKES WEALTH. By William Graham Sumner, Professor in Yale College. New York: Henry Holt & Co.

PRACTICAL ECONOMICS; A COLLECTION OF ESSAYS. By David A. Wells, LL.D., D.C.L. New York and London: G. P. Putnam's Sons.

RAILROAD TRANSPORTATION, ITS HISTORY AND ITS LAWS. By Arthur T. Hadley, Connecticut Com. of Labor Statistics and Instructor in Yale College. New York and London: G. P. Putnam's Sons.

THE SCIENCE OF BUSINESS. By Roderick H. Smith. New York and London: G. P. Putnam's Sons.

valuable hints for public school teachers as well as college professors. A fairly well chosen bibliography for a "teacher's library" is a feature which commends the volume to the general reader no less than to teachers.

Mr. Bagehot remarks of a certain class of economists that they are conversant with the abstractions, but deal with the facts "like astronomers who have never seen the stars." Professor Simon Newcomb's critics might be tempted to say that he treats of political economy like an astronomer who *has* seen the stars, and nothing else, all his life. It is true that he is eminent as an astronomical mathematician and a maker of nautical almanacs, and that he has a more intimate knowledge of Uranus and Neptune than any other living man, not to mention the transit of Venus. But it is much to his credit that a gentleman so distinguished for knowledge of celestial things should take an active interest in things terrestrial. When on one occasion he turned from his tables of Uranus and his nautical almanacs to annihilate the theological doctrine of "final cause," the transition was in some sense natural. Most great astronomers have gone into theology more or less. But it is not a little noteworthy that there should have come forth from the naval observatory at Washington the most ambitious treatise on the "Principles of Political Economy" that any American has written in recent years. The preface states that "the main improvement which the author has attempted is the presentation of the subject in a scientific form as an established body of principles." The work is in five books on an original plan of division, as follows: I., Logical Basis and Method of Economic Science; II., Description of the Social Organism; III., The Laws of Supply and Demand; IV., The Societary Circulation, and V., Applications of Economic Science. This division evidently rests upon the vivid conception of economic life as a symmetrical organism or system in which there is constant harmonious circulation, subject to a fundamental law. Though perhaps unconsciously, our author must have had an analogy in his mind,—the solar system. Let us apply the divisions as given above to a treatise on Astronomy. We shall have: I., Scientific Basis and Method of Astronomy; II., Description of the Solar System (Physical Astronomy); III., The Law of Gravitation; IV., The Celestial Motions (Mathematical or Theoretical Astronomy); V., Applications of Astronomical Science (Practical Astronomy). The parallel is too exact to be a mere fancy. In fact, an unexpected confirmation of our discovery that Professor Newcomb has carried his conception of the solar system down into his theory of the social organism is afforded, since the preceding sentence was written, by reference to an old cyclopædia article on As-

tronomy written a dozen years ago by our author. Now it is undoubtedly true that there is an analogy, and a somewhat striking one, between the solar system with its harmonic movements under the dominating law of gravitation, and the economic organism with its ceaseless circulation under the dominant law of supply and demand. But this analogy can scarcely be said to furnish the most useful mode of approach. It is hardly necessary to say that the book exhibits, throughout, the mental habit of the mathematician. Professor Newcomb is not a novice in economic science, and his work could not be otherwise than logical and vigorous; but his aptitude is for principles and facts that fit easily into syllogisms. His first work in economics was, naturally, in the special department of finance, and the subjects of money, banking and exchange are adapted to his mode of treatment. But in matters of social organization, his astronomical bias is vitiating. Minor faults and errors are not few, nor on the other hand are the positive merits of the book. Unfortunately, it does not meet a want. There are plenty of theoretical summaries of the principles of political economy. What the progress of the science now requires is investigation in special fields with a view to the extension and greater precision of economic knowledge. Though a monometallist, and in sympathy with rather extreme Manchester doctrines, Professor Newcomb makes a creditable endeavor to state controverted questions fairly.

Economic specialists are of one accord in admitting the extraordinary value of the late Mr. Walter Bagehot's contributions to the science. Whether he wrote of current political machinery as in his "Essays on the English Constitution," of the evolution of political society as in his "Physics and Politics" of finance and banking as in his "Lombard Street," or of purely economic questions as in the fugitive pieces which were posthumously gathered into a collection of "Economic Essays," the distinguished editor of "The Economist" showed an insight into social phenomena and a freedom from the blinding and biasing influence of traditions and accepted views, unequalled by any of his contemporaries. By mental endowments and by fortunate training and experience, Mr. Bagehot was the best equipped political scientist of this generation. If he had lived he would surely have written a great critical work on political economy. Three of his essays have now been reprinted in England and in this country in a little volume entitled "The Postulates of English Political Economy," with a preface by Professor Marshall of Cambridge. They originally appeared in "The Fortnightly Review," and in 1880 were published in the collection of "Economic Studies," which is, we believe, out of print, and has not been

widely known. The first essay is introductory to a series in which it was proposed to discuss severally and critically the leading assumptions on which the English political economy is based. The second deals with the postulate of the transferability of labor. The third examines the assumption of the transferability of capital. It was clearly Mr. Bagehot's purpose to have examined a considerable number of the premises assumed by the English school. He shows that these postulates, far from being principles of universal application, are true only as applied to the most highly developed industrial nations of very recent times, and, in the strictest sense, to English-speaking countries alone. This argument, showing that many of the fundamental notions of the English economists are insular rather than general, is not urged with the purpose of demolishing the English system of doctrine, but to set it right. The importance of Mr. Bagehot's line of thought lies in its bearing upon what the American Economic Association in its statement of principles calls "a progressive development of economic conditions, which must be met by a corresponding development of legislative policy."

The first edition of the famous "Essay on Population" appeared in 1798, and the last revision in 1826. Its author, the Rev. Thomas Robert Malthus, died in 1834. Although his work has of late had a truer appreciation, Malthus has in general been singularly misunderstood and undervalued. But it seldom happens that a man whose reputation has unjustly suffered finds at length an advocate so skilful as the one who now comes to the rescue of the discoverer of Malthusianism. Mr. James Bonar of Oxford, in his brilliant book "Malthus and his Work" has not only vindicated his subject, but has himself made a notable contribution to economic literature and furnished one of the most readable books of the season. Nearly half of it is devoted to a review and discussion of the "Essay on Population," while the second part treats of the other economic writings and the general economic doctrines of Malthus, and the third part deals with his moral and political philosophy, reviews his critics, and contains a biographical sketch. Malthus and Ricardo were the rival successors of Adam Smith. Ricardo, with his arithmetical methods and his systematic treatment, exercised the more shaping influence upon the course of English political economy, although Malthus was the better economist, the broader thinker, and the more original investigator. To Malthus belongs the credit of first clearly enunciating the great doctrine of rent, although it is commonly ascribed to Ricardo. The elder Mill, McCulloch, and Nassau Senior, were Ricardo's disciples. Sismondi was the ally and in some

sense the successor of Malthus. Mr. Bonar finds in Thornton, Cliffe Leslie, and Walker—and doubtless he would include Sidgwick—the lineal inheritors of Malthus, although their revolt against Ricardianism is not usually connected with the name of Ricardo's great rival. The Ricardians made Wealth the basis of their science. Malthus had the human element in him, and his political economy was the science of Wealth as related to the Welfare of Man. Mr. Bonar shows that Malthus was the veritable precursor of the "new school," which studies human society as it actually exists, cares for its improvement, and labors to build up the "neglected pathology of economic science."

It is not pleasant to turn from a work of such scholarly excellence and literary charm as Mr. Bonar's "Malthus," to Professor Sumner's new volume which he has chosen to entitle "Protectionism, the -Ism which teaches that Waste makes Wealth." In his preface the author states: "Protectionism seems to me to deserve only contempt and scorn, satire and ridicule. It is such an arrant piece of economic quackery, and it masquerades under such an affectation of learning and philosophy, that it ought to be treated as other quackeries are treated." These sentences sufficiently indicate the character of the book. "Contempt and scorn" are Professor Sumner's principal literary stock in trade. Those who read his last book, "Essays in Political and Social Science," will remember that he expressed "contempt" for bimetallism, metaphysicians, and an astonishing number of other persons and things; and the book next preceding ("Social Classes") breathed scorn upon philanthropists, German economists and social reformers of all sorts in the most dreadful manner. "Protectionism" rather exceeds its predecessors in trenchant name-calling and berating. This sort of warfare, however, usually redounds to the benefit of the enemy. What Mr. Sumner calls "the cause of free trade in the United States" is as much harmed by books like this as it is helped by the kindred literature occasionally launched by the other party to the controversy. But if it is unfortunate for the cause of free trade, this book's appearance is fortunate for the cause of political economy in the United States. It has been the misfortune of the science that persons claiming to speak authoritatively in its name have made no other use of it than to drag it perpetually into their exchange of epithets and sarcasms on the tariff question. Professor Sumner has, fortunately, carried the thing so far that everybody can see that he has stepped out of the economic into the merely partisan sphere. The tariff question is a very small part of political economy, and the time seems to have arrived in the United

States when neither professional protectionists nor professional free traders will be permitted to block the progress of the science or to speak in its name.

Under the title "Practical Economics," Mr. David A. Wells brings together a collection of essays and review articles, chiefly from the volumes of the extinct "Princeton Review." The "Princeton" plates are used, as in Professor Sumner's recent volume of essays; but, unlike Professor Sumner, Mr. Wells kindly deigns to inform the reader when and where each essay first appeared. The volume contains six articles on the tariff question, three on monetary subjects, and four on "Our Experience in Taxing Distilled Spirits." At a period when fiat money nonsense was debauching the country, Mr. Wells appeared as a champion of specie payments. He rendered inestimable service in pointing out the fallacy of irredeemable paper. It was highly natural that the "hard-money" doctrine of that time should take the form of gold monometallism. The question of bimetallism was not under discussion. Specie payment meant gold payment. Gold production was increasing annually, and current facts seemed to have ordained beyond a question the wisdom of a single gold standard. Mr. Wells grappled vigorously the practical money question of ten or fifteen years ago; but if his essay on "The Silver Question" (written in 1877) represents his present opinions, it is manifest that he has no grasp upon the very different practical money question—an international one—now confronting the commercial world. The essays on the internal-revenue liquor tax are highly valuable, and their reproduction more than justifies the volume. The tariff essays are sturdily partisan, but not without weight. The great desideratum, of course, is a scientific study of the tariff in its facts and bearings by economists of the historical and statistical school, who feel neither admiration and devotion to the tariff nor "moral indignation" against it, and who work as dispassionately as chemists. Mr. Wells has made up his mind in advance, and seeks arguments to sustain a position already taken.

From the special pleading and prolixity of the tariff discussion, it is a positive relief to take up such a book as Mr. Arthur Hadley's "Railroad Transportation, its History and its Laws." A more thorough, judicious, timely and scholarly piece of economic investigation has not appeared in a long time than this work. Mr. Hadley is an instructor in political science in Yale College and the commissioner of labor statistics for Connecticut. He has made the railroad question his special study, and his book is an admirable specimen of the kind of economic work which the "new school" advocates. It outlines the development of the modern transportation systems of Europe and America,

and goes to the very heart of the problems of combination, competition, management and legal regulation. Its great number of citations and bibliographical references, far from being cumbrous or pedantic, have extraordinary value in that they put the reader on the track of the entire literature of railroad economics, whether American, English, German, French or Italian. Its high scholarly merit detracts nothing from the readableness of a book which is a model of lucidity. It ought to have a wide popular reading, and especially it ought to be carefully studied by every Congressman and State legislator. It will have a permanent place and influence.

The "Science of Business," by Mr. Roderick H. Smith, is the misleading name of a book which discusses the periodic, or "rhythmic," fluctuation of prices and commercial activity, and attempts to find a philosophical basis for it in the inscrutable nature of things. The first part of the book dwells upon the propositions that all motion is in the direction of the least resistance or the greatest traction, and that all motion is vibratory, or to use the author's word, "rhythmic," and that this is eternally and mysteriously so of all things whether material, intellectual or spiritual. The transition is obvious. "Business," or commercial activity, is a form of motion. It is therefore subject to the laws of motion, including the law of "rhythm." Successive chapters give statistics and use graphical devices to show the periodic advances and declines in the iron business, railroad building and the consumption of rails, immigration, stocks, bank clearings, foreign trade, and the production and value of crops. The general coincidence of movement in these different items is then pointed out, and the conclusion is drawn that the rhythmic law of motion is responsible for the striking facts. It is held that the recurrences are inevitable, can be almost exactly predicted, and should be understood and provided for by business men. It does not seem to have occurred to the author to consider the effect upon the crisis itself of discounting it in advance. Would a commercial crisis, generally expected and prepared for, be a commercial crisis? Mr. Smith has entered a most interesting field of investigation, and has collected a valuable body of facts; but his apparent lack of scientific training renders his theories and philosophizings wholly valueless from the economic standpoint. It is, however, most desirable that profound study, in the light of very recent facts, should be bestowed upon this special topic; and Mr. Smith has rendered a useful service in calling public attention to the importance and timeliness of such investigation. It is to be hoped that his book may be followed by some more exhaustive treatise.

ALBERT SHAW.

THE RISE OF CLASSICAL POETRY.*

This volume, of exquisite typographical execution, professes to be an inquiry concerning the development of what is called classical poetry in England. This obscure and intricate tract of our literary history has long waited for a competent surveyor. Literary historians have hitherto hurried over it or passed it with averted eye, as if it had terrors for them. Yet nothing would be more interesting than to know all the causes of this apparent break in the continuity of literary style, influence, and tradition. Why within a quarter of a century after Shakespeare's death had men apparently forgotten that he had ever existed? How was it that, all through the latter half of the 17th century, critics could have been so unanimous in lauding Mr. Waller as "the parent of English verse, and the first that showed us our tongue had numbers and beauty in it;" while Dryden, the greatest poet of the age, felt no need of going beyond Denham's "Cooper's Hill" for a model of "majesty of style"?

These questions, and many others, Mr. Gosse raises, and he provides them with answers more or less satisfactory. What he has really accomplished is to indicate, in an agreeable, suggestive, rather discursive essay, a fascinating problem, and to take one step to its solution. All that relates to Waller's achievement in bringing the pentameter couplet to a high degree of perfection long before he and his disciples were brought under the sway of French influence by their exile in France during the Civil War, and to Waller's subsequent influence upon taste and style, is clear and convincing. "That precise, mundane, and rhetorical order of poetry" which we call classical is not mainly due to the sway of French taste, but is, in common with that taste, a result of a multitude of causes which shaped not only poetry but civilization itself, and which are to be sought in the whole set and trend of the human mind at that time. All this is made to appear, although it might have been more fully illustrated. Had Mr. Gosse treated some of the many interesting phenomena connected with this prodigious revolution in taste, as fully as he has treated the development of the pentameter couplet, his work would have been of much more permanent value. Considering the vast nature of the inquiry proposed upon the title-page and in the first lecture, it must be admitted that this book, charming in style and fresh in information as it is, is somewhat disappointing. It is difficult to perceive how the numerous pages devoted to the biographies of Waller and

*FROM SHAKESPEARE TO POPE. An Inquiry into the Causes and Phenomena of the Rise of Classical Poetry in England. By Edmund Gosse, Clark Lecturer in English Literature at the University of Cambridge. New York: Dodd, Mead & Company.

others materially further the aims of this "Inquiry," while it is evident that the omission of these would have made space for the fuller consideration of many important questions which are slurred. No doubt, as Mr. Gosse says, the account of Waller's plot is more complete and accurate than any hitherto published; no doubt the details of Waller's Italian and Alpine journey with Evelyn and the "huge filthy cur," are piquant; but in what respect are they causes or phenomena of the rise of classical poetry in England?

A curious inadvertence occurs at p. 208. Two dates are given for the death of Sir John Denham, namely, 1668 and 1688. In a foot note Mr. Gosse states the facts and decides that the latter date "seems highly improbable." He proceeds upon this assumption at p. 209, where he says of Waller, who died in 1687, that he survived Denham nearly twenty years. But upon the preceding page occurs this sentence: "The last twenty years of his [Denham's] life, as far as we can perceive, were darkened by domestic suffering." This suffering was the result of an illicit amour between Lady Denham and the Duke of York, which, as we are informed in the foot-note, began in 1666 and soon drove the poet mad. It would seem from this that Mr. Gosse, after writing his foot-note, changed his opinion as to the date of Denham's death, but omitted to correct the statement based upon his discarded opinion. Strange that a man could read conflicting statements like these to so many different audiences without either noticing them or having them pointed out to him by critical hearers! A more trifling instance occurs at p. 51, where Waller is spoken of as "boyish" and "not yet of age" when he attended the first parliament of Charles I., in August, 1627. He was born March 3, 1605. There are several trifling misprints which any reader can correct for himself.

In his wide and profound study of seventeenth century poetry, Mr. Gosse's mind has become, in a measure, like the dyer's hand, "subdued to what it works in." He seems sometimes disposed to adopt something of the attitude of that time toward the great Elizabethan poets. At p. 11, in contrasting the circumlocutions of the classical school with those of the Shakespearian, he says very justly that the classical poet's principle is "restriction, ingenuity, and strait-laced elegance; the romantic poet's principle is liberty even though it lead to license." But he takes care not to add that the circumlocutions of the Shakespearian school are ideas and spring from mental exuberance, while those of the classical are mere phrases meant to cover a mental barrenness which they really reveal. Again, at p. 217, occurs the following notable passage: "It seems to me that the sudden efflorescence

of poetry at the close of the sixteenth century came too soon, into a language and a literature too crude, to be supported. There was certainly no depth of cultivation, no broad and deep literary civilization, in the age of Elizabeth." And he goes on to say, in substance, that, setting aside Shakespeare, Spenser, Bacon, and Jonson, the Elizabethan literature is more or less barbaric, and that its tide ebbed away leaving no impress upon the shores of the next age. No competent person will deny that there was much of crudity and barbarism in the literary work of the period of doubt and disappointment which followed hard upon the fine enthusiasm of Shakespeare's time. But Mr. Gosse finds that it serves his purpose better to suggest that Shakespeare and Spenser came too soon. Surely the ripe and sane judgment is rather that so eloquently stated by Mr. Lowell in his essay on Shakespeare. Shakespeare came in the fulness of time. "All favorable stars seem to have been in conjunction at his nativity." The great writers of Elizabeth's reign were not, says Mr. Gosse, "educated at all points up to the pitch of their genius." Had they been so educated, he thinks the classical reaction would have had no excuse. Probably not,—but what great writer ever was educated at all points up to the pitch of his genius? It must be admitted that these illiterate poets left a very favorable representative of their culture in Milton, the lineal descendant of the Elizabethans, who carried the traditions of that great age away past Cowley and Denham on to the middle of the reign of Charles II., when it was the fashion to praise Waller, with the confidence of ignorance, as "the parent of English verse." Then, too, if more education was the one thing needful for the Elizabethans, is it not a curious fact that Shakespeare, almost the only one of them who had not received a classical training, was the least "barbaric," the most artistic of them all? It is not a sufficient reply to say that Shakespeare and Milton were exceptional men; so were Marlowe and Chapman,—so is every poet. The vast sweep of Neptune's orbit is no less a subject of rational investigation than the race-track of one of Jupiter's moons.

If the great Elizabethans came too soon, it would be interesting to know just what period Mr. Gosse would have chosen for them. Would they have been better poets had they enjoyed the education of Cowley and Waller, or had they lived in the intellectual and moral atmosphere of the mad and merry court of Charles II.? If so, then doubtless Homer had been a better poet could he have enjoyed the tuition of the literati and academicians of Alexandria in the time of the Ptolemies! Again, Mr. Gosse assumes, without telling us why, that the literary atmosphere of the classical period

was one of such broad and wide literary civilization that it could afford to look with some degree of contempt upon the crudity of Shakespeare's time. Possibly I am discovering in Mr. Gosse's major premise conclusions and assumptions which he would repudiate. There would have been no ground whatever for these remarks had Mr. Gosse restricted his imputations of crudity and barbarism to the post-Shakespearian dramatists and to the poets so absurdly dubbed by Johnson "metaphysical," who have "all the contortions of the sybil without the inspiration." Finally, Mr. Gosse in the same passage assumes that the "barbaric" nature of the Elizabethan culture explains the fact that this literature, with its boundless energy and its unfettered play of mind, exerted no influence upon the next age. "The mediocrities of the age of Charles I. did not model their prose on Bacon or their verse on Shakespeare." The mention of the prose of Bacon is irrelevant, as this inquiry excludes prose, and the superiority of the prose of the classical school is admitted. But this is all very inconclusive. It does not appear that the failure of the great Elizabethans to influence the next age was due to any such radical defect in their culture. If they stood throughout the long cold "age of prose and reason," like mighty forest-trees in winter, "bare ruined choirs where once the sweet birds sang," they were not therefore barren cumberers of the ground. Under whose foliage did the first heralds of the spring-time of nineteenth-century poetry find shelter, in whose boughs hospitable welcome and nourishment?

Several other passages have been singled out for comment, but this article is already too long. And perhaps what has been said will indicate with sufficient clearness the nature of the shortcomings as well as the excellence of this book. I am anxious not to appear to do injustice to Mr. Gosse. But no greater injustice could be done a man of his serious attainments than to test his work by a low standard of criticism. If works of this class were likely to be widely read by non-literary people, they should be made readable, and not over-complete and squeamishly accurate. But as Mr. Gosse is neither a Taine nor a Macaulay, his books will be read little save by people who have some reason for being interested in the subjects upon which he writes. Mr. Gosse's style is an admirable example of the restrained, un-rhetorical style of low pitch,—a style perfectly adapted to the treatment of literary history. His works will, however, be read not for their style but for their substance,—for whatever of new disclosures or original views they may contain. Mr. Gosse has ability and accomplishments enough to make him one of the critics of the future: he could, if he would, give us a classic

work upon the period discussed in this volume; but nothing is more certain than that the insidious tendency which makes itself felt here and there in this book to write down to the level of fashionable audiences, will frustrate any such high aim. To conclude, then, Mr. Gosse has called from time's "vasty deep" spirits which he has not had the power to dispel. They are likely to haunt us until the more potent conjurer appears who shall speak them peace. But who is better equipped for such a task than Mr. Gosse himself? It is to be hoped that he will begin by giving us the full biography of Waller, for which he tells us materials exist: and that then he will gird himself for the labor of writing *An Inquiry*, not into one but into all, "the causes and phenomena of the rise of classical poetry in England." Meantime, the present volume should be attentively read and re-read.

MELVILLE B. ANDERSON.

HOLIDAY PUBLICATIONS.

The generous folio volume containing Whittier's "Poems of Nature," with illustrations by Elbridge Kingsley, is a fine specimen of the productions of the Riverside Press: which is equivalent to saying that it is an example of the best work done in America. The fifteen poems in the group include "A Summer Pilgrimage," "Summer by the Lakeside," "Mountain Pictures," "June on the Merrimac," and other pieces which give the artist suitable scope for the use of his pencil. The drawings by Mr. Kingsley have for the most part been taken from nature, and present veritable landscapes from the scenery of New England. They are full-page, and have the benefit of the finest workmanship of the engraver, together with ample margins to set them off to the best advantage. The view of "Mount Chocorua" is imposing; that of the "Gateway to the White Mountains" is good, but less grand in character; while the "Evening by the Lakeside," "Deer Island Pines," and "The Old Burying Ground," are pleasing. The sea-views are less successful. The cloud in the "Storm on Lake Asquam" looks too much like a flapping curtain, and vague and unmeaning lines obscure the story of all the other water pieces, making it hard to distinguish the sky from the ocean, or the fluid from the solid elements represented. The etched portrait of Whittier, by S. A. Schoff, is a noble picture.

The superb volume in which Houghton, Mifflin & Co. have enclosed "The Last Leaf," Dr. Holmes's most popular poem, elicits unreserved admiration. It is, from frontispiece to finis, of most artistic workmanship. The minutest accessory has that delicate finish which is the product of refined thought and skill. No detail has been omitted or slighted which could add to the completeness of the book. The text of the poem is an exact counterpart of the author's handwriting. The full-page illustrations are strong in design and adequate in execution. Each has notable merits, and shows honest, painstaking, conscientious labor. The artists, George Wharton, F. Hopkinson, and Edwards Smith, have not been afraid of their sketches, but

have added the last one required to tell their story plainly. In this day of slurred and blurred painting and engraving, it is gratifying to meet clear and carefully elaborated pictures in which there are no slovenly passages or obscure corners. The pages facing the illustrations are ornamented with dainty designs so intelligently conceived that one would not add or take away a line. To close all, the author has written a little history of the poem, which will give it additional interest for all its admirers.

The name of Walter Shirlaw is known as that of an artist who has done good work and gained honorable repute; consequently its appearance on any artistic production, a painting or an illustration, conveys a promise and excites expectation. It is associated this season with Goldsmith's beautiful ballad of "The Hermit," to which it will lend a new and strong interest. The poem—a brief tale of love told in the simple words and artless manner which have endeared the writings of Oliver Goldsmith to all cultivated readers—is a series of pictures in itself, images starting up with the vividness of life at the unfolding of successive stanzas. The artistic imagination should be stimulated by them to its happiest creative action. But Mr. Shirlaw has not put himself in harmony with the spirit of the poem. It has failed to conjure before him the visions of unaffected youth touched by genuine feeling, which the author has portrayed in his lines. Note the manly figure of Edwin as Goldsmith painted it, and then observe the conception Mr. Shirlaw has worked out on page 30. In none of the illustrations is there a form answering to the idea of the hermit which the poet evoked. The artist's work is throughout theatrical, exaggerated, and incoherent. It is perhaps a fine example of the impressionist school, whose effects are to be pondered and wondered over, guessed at but never really understood. Mr. Juengling is an engraver of fine ability, and has assisted in the presentation of the artist's designs with his usual skill. The publishers (Lippincott Co.) have not been lacking in their efforts to present "The Hermit" in a manner suited to the merit of a masterpiece. Its outward attire is elegant in every particular.

The artists who were entrusted with the task of enriching the text of the Sermon on the Mount with illustrative and decorative designs, have treated it with a dignity and reverence commensurate with its sublime character. Nothing light or weak has been suffered to enter into the composition of any design which has been used by way of interpretation or embellishment. All is serious, elevated, devout. As an introduction to the artistic work, the Rev. E. E. Hale has written a discourse on the Sermon, explaining the conditions under which it was addressed to the disciples, and expounding its doctrines. The illustrations, on folio pages, embrace text, borders, and drawings. The text and half-titles are exquisitely engrossed by Charles Copeland; an intermingling of ornamental capitals and decorative figures furnishing them with a delicate embroidery. The borders by Sidney L. Smith, filled with expressive and elaborate emblems, are models of chaste and tasteful design. Fenn, Sandham, Harper, Taylor, Fraser, Church, and Schell, share the burden and the credit of the major illustrations. Most of the drawings by Harry Fenn are from sketches made by him in the Holy

Land. Mr. Sandham has distinguished himself by his noble conception of the leader and law-giver, Moses; by his admirable delineation of the secret alms-giver; and by the strong figures in the group of hypocrites and Pharisees. His designs are generally vigorous and suggestive. Mr. Church is represented by an interesting composition illustrating the persecutions which have been endured "for righteousness' sake." The artists have, without exception, worked in harmony with their subject. They have dedicated their highest powers to a religious service, lending to the words of the great masterpiece of the Savior's teaching, the beauty and enlightenment of their art. The publishers (Roberts Brothers) have neglected no mechanical detail that might add to the excellence of the work.

Messrs. Cassell & Company have published a handsome table-book which appeals to the taste of a variety of readers. The botanist, the artist, the traveller and the littérateur, will look at the "Wild Flowers of Colorado," by Emma Homan Thayer, with agreeable interest. The plates embrace twenty-five specimens of the flora of one of our western territories, which are a vast garden during the summer season, glowing with gorgeous colors. The flowers which Miss Thayer has transferred from their native soil to her sketch-book are among the most striking or showy or characteristic of the species peculiar to the western continent. She has succeeded, with one or two exceptions, in preserving their distinctive features and traits; and, painted in colors on a folio page, they produce a brilliant effect. It is a difficult and expensive process to reproduce by chromo-lithography the delicate shades and gradations of color which are displayed in a flower. We must not be captious if art fails to imitate the miracles of nature. It should satisfy us at present that such copies of flora's jewels are given us as appear in the present work. As an accompaniment to her color-sketches, Miss Thayer has written a chatty history of the tour through Colorado which enabled her to collect and paint the flowers in her novel bouquet. Her literary style is not without fault, but her amiable and animated manner, with the pleasant incidents she has to narrate, so amuse us that they disarm criticism.

Among the *volumes de luxe* which Thomas Y. Crowell & Co. have issued this season, is one containing the complete Poetical Works of Alfred, Lord Tennyson, from the author's text. It is nearly sixty years since Tennyson published his first verses (1827), and all through this long period his fertile muse has been most productive. Nevertheless it is a surprise to find that an octavo of nearly nine hundred pages is required to hold his collected poems. The succession of booklets he has sent out during two generations has not conveyed an impression of the fecundity of his genius as does their enormous volume. The publishers have presented this new and compact edition in a becoming style. It is a rich and comely book, although rather heavy to handle. The pages are bordered with a design printed in golden brown to match the brown-and-gold binding. The illustrations are by such accredited artists as F. S. Church, Harry Fenn, and F. Dielman. Some of them are highly satisfactory, as the marine, by E. B. Schell, p. 135; the Watcher by the Sea, by Harry Fenn, p. 474; the Princess, by W. St. John Harper, p. 390, etc. Others challenge criticism, as Mr. Church's Lotos-eater, who lies in a wretchedly uncomfortable situation with

feet and legs soaking in the water; and Mr. Taylor's lackadaisical youth (p. 121,) holding up a tomb-stone with the pressure of a back evidently too weak for the burden imposed upon it. Mr. Fenn has several good sketches, but in that on p. 481, the Old Yew, which is the central figure, is set on the ground in a very rickety manner, instead of growing firmly out of it as trees have a habit of doing. The engraver and printer often fail to do justice to the work of the designer, but in these instances the defects mentioned may undoubtedly be referred to the latter.

The lids of the beautiful casket enclosing the "Favorite Poems" of Jean Ingelow (Roberts Brothers) must claim the first words, as they do the first view, of reader and reviewer. A plate let into the centre of the upper cover displays in bas-relief the tower of St. Botolph church in the city of Boston, England, where Miss Ingelow was born. It is a unique and admirable bit of decoration. The "favorite poems" include the "Songs of Seven," "The High Tide on the Coast of Lincolnshire," "The Shepherd Lady," and a few other pieces almost equally familiar. The illustrations, scattered profusely through the letter-press, are the work of our best designers and engravers. More than this it is superfluous to say of them. The paper, print, and other accessories of the volume, are of a choice character, meeting in all respects the demands of a fastidious taste. The excellent portrait of Miss Ingelow which fronts the title-page must not be passed without mention. It is one of the important adjuncts of an opulent volume.

Byron's largest and noblest work, "Childe Harold's Pilgrimage," has been chosen by Ticknor & Company for their leading holiday book. The text is mostly of the richest setting, affording a sterling basis for whatever elaborate and costly embellishments may be lavished upon it. The publishers have produced the work in a most creditable manner. A fine portrait of Byron is the first of a series of illustrations, executed by talented artists working under the supervision of A. V. S. Andrew, which enrich the volume; and handsome print, heavy paper, and a tasteful binding, complete the attractions of a work which is a prize for any book-lover.

One of the most charming of the gift-books offered this season is the "Idyls of the Months," prepared by Mary A. Lathbury, and published by George Routledge & Sons. The motive of the book is the ancient superstition that certain precious stones possess special powers for the protection and advantage of those who own them. Many nations and individuals in the present day have faith in this mystic notion, and cherish particular gems for the sake of the charm believed to reside in them. In Poland, as Miss Lathbury relates, the stone that belongs to the month of one's nativity is held in high esteem, and an amulet made of the gems of the different months is a priceless treasure. Seizing upon this fruitful conceit, Miss Lathbury has wrought it into a series of poems and pictures running through the year. Twelve full-page single-figure pieces alternate with twelve metrical compositions, all corresponding in subject and spirit with the months and the gems to which they refer. The figure-pieces are very attractive representations of womanly beauty, graceful in form and pose, lovely in feature, and clothed or draped with exquisite taste. They are done in colors which are in every instance harmonious

and artistic. The poems, brief and rhythmical, are printed on an ecru-tinted page, and surrounded by appropriate emblems and embellishments, colored in sepia. The exterior of the volume is in keeping with its contents, forming altogether a noteworthy specimen of the book-maker's art.

The portfolio of sketches by Ch. Daux, accompanying a light love-ditty by M. Mounet-Sully of the *Comédie-Française*, bears the true Parisian stamp. It is named "The Modern Cupid" (Estes & Lauriat), and delineates the conduct of love on the railroad. A traveller is smitten with the fair face and sweet voice of a fellow passenger. He speaks to her with his eyes, he offers her an arm on alighting, he sits by her side, he ventures some little attentions, he dares to kiss her when passing through a tunnel, and finally he holds her hand an accepted lover. It is a slight story, a mere episode, but neatly elaborated in fifteen stanzas. These are printed separately on folio sheets, and each is illustrated with dainty devices. The figure of Cupid is always present, and in his various attitudes is eloquently expressive. The drawings are very delicately executed, the hand that traced them evidently being thoroughly trained. They are printed in colors. The whole is but a trifle, yet the French have the art of elevating nothings into matters of deep consequence.

The Rev. J. G. Wood, the author of a number of valuable popular works on natural history, has enclosed the fruits of his later researches in a volume illustrated with 750 engravings, and entitled "Nature's Teachings" (Roberts Brothers). The subject to which it relates is the likeness between the inventions of mankind and the creations of nature. Mr. Wood has proceeded upon the theory that human discoveries and human appliances have their prototypes in nature; that the most ingenious contrivances by which the human race have lifted themselves from the level of the brutes and become masters of the earth, its elements, its inhabitants and its products, have their parallel in some structure, some growth, some process in the lower world. Thus the boat, the oar, the paddle, the screw, have their prototype in the water-snail, the water-boatman, the feet of the duck, and the tail of the fish. He presents multitudes of instances in support of his proposition, choosing them from different fields of activity, as navigation, architecture, war, and hunting, tools, optics, the useful arts and acoustics. The amount of study which has been necessary to collect these examples is enormous. Only by the most assiduous industry and patient observation could such stores of minute and curious material be accumulated. Admiration is divided between the ingenious conceptions of the author and the thoroughness with which he has worked them out. The purpose of all this work is stated in a few preliminary paragraphs, the entire body of the book being occupied with the facts used by way of explanation. The deduction which Mr. Wood desires the reader to make, is that as existing human inventions have been anticipated by nature, so have those which may hereafter be produced, and therefore, "the great discoverers of the future will be those who look to nature for art, science and mechanics."

The annual cook-book of Thomas J. Murray, published by White, Stokes, & Allen, is composed this year of recipes for the manufacture of "Breakfast Dainties." The author treats of food materials and their preparation for the table, and offers various

hints, most of which are useful and some original, regarding the compounding and cooking of different dishes. For the sake of these the progressive housewife will be willing to buy his little book, which is put up in dainty covers to make it attractive to the Christmas shopper.

A collection of poems by Mary Bradley, under the title of the leading one, "Hidden Sweetness," is published in pretty holiday form by Roberts Brothers. The book is a square duodecimo, and the pages are ornamented with floral designs by Dorothy Holroyd, which are pleasing in subject and arrangement, and, being printed in umber, give a bright effect to the remaining black and white surface. The poems are pervaded with a tender and devout religious feeling, full of trust, hope, and submission. In sentiment and structure they are marked by a genuinely poetical spirit, and will commend themselves to many readers.

Selections from the devotional verse of Frances Ridley Havergal have been made the subjects of decorative treatment by E. P. Dutton & Co. They appear in a square octavo, gayly dressed in gilt and colors, and bearing the title "Songs of the Master's Love." The poems are printed in a brown tint, with a scriptural text above in gold, and the initial letter elaborated with landscape and floral designs in colors. On the alternate pages single stanzas are encircled with wreaths of flowers.

That clever work, "Rudder Grange," by Mr. Stockton, is well worthy the illustrated form which its publishers (Scribners) give it this year. The pictures by Mr. A. B. Frost seem to fit perfectly with the text, and lend a new charm to this enjoyable book, which, in its way, is one of the masterpieces of our humorous literature.

In noticing an illustrated copy of Wordsworth's "Ode on the Intimations of Immortality" a year ago, we said that the poem is one which the illustrator cannot touch without profaning it. The statement is confirmed by a new edition of the poem, published by Cassell & Co., and illustrated by various artists. We have only to repeat that pictures are out of place in connection with this great poem.

"The Inca Princess" is an ambitious essay in verse, by M. B. Toland, published with all the adjuncts of a holiday volume (Lippincott). The subject is a romance connected with the conquest of Florida by De Soto, which is narrated in five cantos. The form of the poem is iambic tetrameter with alternate rhymes, the lines being divided into stanzas of twelve each. It is a lifeless production, without strength or spirit in the story or the style. The illustrations are contributed by talented artists. The sea-view by Davidson is notably good. Others, by Fredericks, Church, and Chase, are meritorious.

Dr. Thomson's "The Land and the Book" seems brought within the holiday category by the abundance of its illustrations. They are nearly one hundred and fifty in number, and represent various scenes and characters in the countries described—Lebanon, Damascus, and Beyond Jordan. The author of the work was for forty-five years a missionary in Syria and Palestine, and to his personal familiarity with the regions described he has added a knowledge of the writings of others, particularly the archaeological researches of the American Palestine Exploration Society and of the Palestine Exploration Fund of England. He writes in a chatty, entertaining style, which, with the large fund of information at his disposal, renders his works

deservedly popular. The present volume is the third in a series by the same author, the first being given to Southern Palestine and Jerusalem, and the second to Central Palestine and Phœnicia. Harper & Brothers publish the series.

Clara Erskine Clement, who has prepared some very acceptable books on Art, including an excellent History of Painting, is the author of "An Outline History of Sculpture for Beginners and Students" (White, Stokes, & Allen). Mrs. Clement always writes entertainingly, and the present work is to be heartily commended as a popular handbook. It is copiously illustrated, and has the great advantage of a good index.

Two uncommonly handsome books of travel are "Through Spain, a Narrative of Travel and Adventure in the Peninsula," by S. P. Scott, and "The Queen's Empire, or Ind and her Pearl," by Joseph Moore, Jr., F.R.G.S., both works published by J. B. Lippincott Company. Mr. Scott's narrative is full of spirited descriptions of the country and people visited, and many bits of history are inwoven in a most entertaining way. The letter-press of his volume is noticeably elegant, and the illustrations, though somewhat uneven in quality, are well-chosen, and belong to the text which they interpret. Mr. Moore writes in a light, good-humored vein, and is evidently an accomplished traveller and a careful observer. His volume is exquisitely illustrated with fifty phototypes, which have a novel and pleasing effect.

Lovers of horses will appreciate the attractive and useful work of the Rev. J. G. Wood, on "Horse and Man, their Mutual Dependence and Duties" (Lippincott). Aside from what may be called the ethical treatment of the subject, the book is filled with practical information regarding horses and their proper treatment by man, and is fairly well illustrated.

Keats's "Eve of St. Agnes" is issued in small quarto form by Estes & Lauriat, with twenty-four new illustrations, designed by E. H. Garrett. The drawings are spirited and original, and the engraving, by Andrew, is very effective. The same work is issued in larger quarto, with India-proof impressions of the engravings.

Porter & Coates issue a small quarto containing some of the "Beauties of Tennyson," with twenty illustrations from designs by F. B. Schell. The drawings are on the whole very satisfactory; the sea-view for the lines "Break, break, break," and the figure-piece for "See what a lovely shell," being conspicuously good.

The bound volumes of the illustrated periodicals are an important feature of holiday books, and combine attractive contents with low price. The eighth volume of the "Magazine of Art" (Cassell) forms a substantial quarto of six hundred pages, handsomely bound, and filled with engravings, many of them of a high order, including portraits, reproductions of old masterpieces, and pictures from original designs. The contributors to the volume number Austin Dobson, Andrew Lang, Mary A. F. Robinson, Sidney Colvin, W. J. Loftie, Cosmo Monkhouse, and others of high literary repute.—"The Century" (Volume XXX.) appears in the usual beautiful gold cloth covers, with decorated linings, the effect of the whole being artistic in the highest degree. The volume contains nearly a thousand pages, and three hundred and seventy illustrations, of which twenty-three are full-page pictures. The series of illustrated articles on the Civil War, by distinguished participants, gives a special value to this volume.—"The Quiver" (Cassell & Co.) presents its twentieth volume in covers, forming 763 pages of letter-press and illustrations.

The number of elegant Calendars for 1886 shows anything but decadence in this agreeable form of holiday publication. In artistic attractions they seem, indeed, to surpass the productions of previous years. Two new ones—a Lowell Calendar and a Whitney Calendar—are added to the excellent series which Messrs. Houghton, Mifflin & Co. offer to the readers of their standard American authors. The Whitney Calendar has a charming design in gold and light tints, emblematical of the four seasons, which are symbolized by figures of little girls dressed in "Kate Greenaway" style, bearing a garland of Spring and Summer flowers, Autumn fruits, and Winter holly. The effect is peculiarly dainty and jocund. The Lowell Calendar is more sedate, as befits its subject. The colors are rich and substantial, and the design includes an excellent portrait of the poet, and a view of Elmwood, his Cambridge home. The popular Holmes, Emerson, Longfellow, and Whittier Calendars are reissued this year, their selections being newly arranged. All these Calendars are uniform in size and price. —The largest and most striking Calendar design is that prepared by Mr. W. H. Low for the "Golden Treasury Calendar" (Lippincott). The color-printing is very rich; and the literary selections, from Palgrave's "Golden Treasury," justify the appropriate motto "Infinite riches in a little room." —The "Louisa Alcott Calendar" (Roberts) has a sober but artistic design, containing a portrait of the author so pleasing that it must endear her anew to the hearts of her loving readers; also a view of "Orchard House," the Alcott residence, at Concord, and the historic one-arch bridge which is so famous a feature of the town.—Another woman honored by a calendar is Miss Frances E. Willard, whose portrait appropriately appears on a "Temperance Calendar" published by the Woman's Temperance Association of Chicago. The portrait is a good one, and the card design, executed in colors by Prang & Co., is of course meritorious. The quotations for daily perusal are more or less aphoristic utterances on the subject of temperance. A sample one, by Stonewall Jackson, is very characteristic: "I never touch [liquor]. I am more afraid of it than of Yankee bullets." —A "Dickens Calendar" should surely not be wanting, and a very satisfactory one is issued by John Wanamaker, Philadelphia. The card design includes the perennial Mrs. Gamp weeping at thoughts of this "wale of grief," Peggotty's house at Yarmouth, the Old Curiosity Shop, the Little Wooden Midshipman, and card-playing scene between Mr. Richard Swiveller and the Marchioness. The calendar must prove very "taking." —A novelty, both in form and design, is the "Schiller Calendar," issued in English and German by H. B. Nims & Co. The shape is that of a palm-leaf fan, and the design includes charming bits of landscape and flowers, with portraits of Schiller and some of the characters treated in his works: Wallenstein, Mary Stuart, William Tell, and the Maid of Orleans. The whole is very effective.—The same publishers issue a "Calendar of the Year, with verse by Austin Dobson," a smaller and daintier affair, containing twelve cards, each with a monthly calendar and seasonable lines by Dobson, set in floral and landscape designs of quiet elegance, and the whole tied between covers of rich and harmonious coloring. It is one of the prettiest and most tasteful calendars of the season. —The "Cupid's Calendar" (Estes & Lauriat) is heart-shaped, with a gaily-decorated cover, enclosing sheets on which are printed dates and a love-motto for each. The arrangement is by weeks, instead of by days or months.

We have received from Messrs. Hildesheimer & Faulkner, London, some samples of Christmas

Cards which show a high degree of artistic merit. They are in a great variety of styles, representing flowers, birds, figures, and innumerable devices; but all are marked by beauty of design and cleanness of execution. It is no wonder, with such productions, that the demand for Christmas cards should every year increase. D. Appleton & Co., New York, are the American agents for these works.

BOOKS FOR CHILDREN.

D. Lothrop & Co. have struck a new vein in the field of juvenile publications for the approaching Christmas-tide. Their "Art for Young Folks" introduces its readers to a scene of busy and fruitful labor which is quite an unknown land to the great majority. In the first part of the book, two "studio children, born amongst easels and palettes, lay-figures and model-stands, and reared on high-art along with their oat-meal and milk," occupy the attention with their peculiar modes of amusement derived from visits to picture galleries, and prowls about the corridors, and covert looks in at the open doors of the painters and sculptors and etchers who have apartments in the studio building where the strange little fellows, the aforesaid "studio children," have their abode. The wise youngsters were tolerable art-critics at the ages of nine and eleven, and enlighten the reader with sage comments on the works and the styles of different artists. Resolving to turn painters themselves, the odd pair seek information as to the proper method of effecting their object, from a professor, whose lessons on art make up Part II. of the volume. The remaining part is devoted to sketches of eminent American artists and of their studios. All this matter, pleasantly related, and illustrated with portraits of artists, news of their work-rooms, and copies of their pictures and statues, makes a volume second to none in value and interest.

The latest book by Margaret Sidney, entitled "The Golden West" (Lothrop), will give many happy hours to its child readers. It is a lively and graceful narrative of travel across the continent, from the borders of the Atlantic to the shores of the Pacific. A large family party of grown folks and children make the overland trip from Boston to San Francisco, and the every-day happenings in their experience are detailed in an easy and entertaining manner by the historian. An original scheme for their benefit and amusement is devised by the maiden aunt of the party, who sets the younger members to hunting in their memories and their guide-books for all the information that can be gathered concerning the cities and States they pass through, and the prominent objects along the way. By this shrewd plan the days spent on the cars are beguiled of their weariness, and the youthful travellers arrive at the end of their journey with a stock of important knowledge which it was sport rather than work to accumulate. The illustrations accompanying the text are plentiful and above the average in merit.

The History of Ireland, written in words of one syllable by Agnes Sadlier, is an ingenious composition. The skilfully constructed sentences flow in a rhythmical measure almost as musical as verse. They read more like a chant or a song than like ordinary prose, and the result is charming. It shows the noble qualities of our Saxon language when unadulterated: its simplicity, clearness, and majesty.

To make a study of the literary style of the work would be an excellent exercise for any one wishing to acquire the art of writing pure English. The book is one of a series published by Routledge & Sons, intended for the instruction of the youngest readers. In another of the numbers, "The Lives of the Presidents of the United States" are related by Mrs. Helen W. Pierson, who has given a previous example, in a "History of the United States," of her aptness in the management of a monosyllabic narrative. The value of such books is readily perceived. They are within the comprehension of the youngest child. They train the ear to the sound of beautiful language, and they make history as delightful as a fairy-tale. Both volumes are copiously illustrated.

A rare treat for the children, and hence for entire households, has been prepared by Mr. Waldo S. Pratt, in the volume of "St. Nicholas Songs" (The Century Co.), set to music, with piano-forte accompaniment. The songs, which number 112, are among the best of those published in the first juvenile magazine in the world. They are various in character and adapted to the many moods of childhood. Most are merry; a few are lullabies, and a few are merely descriptive or didactic. The music has been contributed by thirty-two different composers, all men of acknowledged ability, and many of them widely known. It is original and scholarly, and cannot fail to please listeners and performers. The pages of the volume are enlivened by plenty of pictures of an admirable quality. They, too, have been borrowed from the St. Nicholas, and have the freshness and humor and grace which mark the pictorial department of that periodical.

Young readers need no assurance of the stores of amusement waiting for them in Mr. Butterworth's "Zigzag Journeys in the Levant" (Estes & Lauriat). They have travelled too often in the company of this clever writer not to remember gratefully how charming and instructive a fellow-tourist he is. This year he takes his friends through Egypt and the Holy Land, and dazzles them with a narrative woven out of the facts of history and biography, and illuminated with a multitude of impressive pictures. It is a fascinating book for readers of any age, and as instructive as it is fascinating.

A benefactor of childhood, Mary J. Morrison ("Jenny Wallace"), has compiled a mass of "Songs and Rhymes for the Little Ones" (Putnam's Sons), which fill a thick square octavo volume. There are enough for mother and nurse to croon to the younglings all through their babyhood. It would seem that all the rhymes ever written for little folks must be gathered into the collection. At any rate, few of the favorites are missing. The songs are framed in pretty designs printed in colors, which make the pages of the book very attractive.

"The Fitch Club," written by "Jak" and published by Thomas Y. Crowell & Co., is a story with a valuable moral lesson running through it. This is not in any way obtrusive, and is felt rather than read in the letter of the text. A Mr. Silas Fitch, who is the good genius of a little community, induces a group of boys and girls to form a club in which each furnishes a part of the entertainment falling directly in the line of his or her capacity and attainment. One, fond of reading, gives a little lecture on history; another, who loves to dabble in chemicals, performs some interesting experiments; a third, who has a dramatic talent, writes a little

play which the others enact; and thus each develops some special faculty which benefits himself and the rest. While pursuing this amusement they are helping each other in various other ways, and learning insensibly the blessedness of unselfish and friendly feeling. The motive of the story may be somewhat exaggerated, but it is told naturally and is decidedly engaging.

The exquisite tact exhibited by Mrs. Wright in the construction of "Children's Stories in American History" (Scribners) is remarkable even in this era of skilled juvenile writers. The author is a master of the English language, and one reads first of all to enjoy the pure and limpid style. The stories themselves are about the daring explorers who first discovered the regions of the new world and led the way for less venturesome people to come in and inhabit them. There is no material which can be transformed into more captivating tales than the incidents belonging to the early history of America, and the author has made the most of her opportunity.

"Strange Stories from History for Young People" (Harpers) is the title under which Mr. George Cary Eggleston has gathered a number of short sketches published originally in various children's magazines. The themes are taken from the history of different nations and from the biography of great men of Europe and America. They are sprightly and engaging, the author having the knack of talking to his readers as though he was actually with them in person. Such writers do not fail to hold the attention of those they are addressing, and are always warmly appreciated.

In "Heroes of American History" (Routledge) N. D'Anvers has given another version of the lives and achievements of the chief explorers and pioneers of the western continent. His work has the grave and didactic character belonging to historical narrative, and must depend upon enlisting young readers on account of its educational value instead of its attractiveness in point of style.

Mr. William Shepard's "Young Folks' History of the Roman Empire" (Lippincott) would have been well named "The Story of the Roman Emperors," as it is occupied principally with the lives of the rulers who wore the imperial purple during the 433 years between the accession of Octavius and the deposition of Romulus Augustulus. The book is intended to stimulate the youthful appetite for information on the great subject it treats, rather than to satisfy it. The history is condensed within the limits of a single volume, and many features are purposely omitted to adapt it to the circle for whom it is prepared. The author has known how to imbue his narrative with interest, giving it the light and spirited air of a diverting communication.

Mr. E. S. Brooks has a gift for teaching boys and girls, investing the driest facts he wishes them to learn with a racy flavor which renders them palatable even to a frivolous taste. His "Heroic Boys" (Putnam's) affords an example of this peculiar talent. He has chosen twelve of the characters eminent in the world's history—Marcus of Rome, Brian of Munster, Olaf of Norway, William of Normandy, and others of equal fame, and out of the incidents of their early life and the circumstances of their age and country he has wrought tales which are stranger and more thrilling than any romance. While devouring such annals, as children eagerly do, they are acquiring unconsciously a familiar knowledge of

important passages in the history of mankind, and are learning to esteem the grand qualities which make boys and men heroic.

The juvenile periodicals appear, as usual, in complete volumes, bound in attractive covers, and offering much entertainment for little cost. "St. Nicholas" sends out its twelfth volume, in two parts, bound in decorated covers of red and gold, its 960 pages containing 650 beautiful illustrations and the choicest writings of a large circle of authors who have been so fortunate as to endear themselves to the youthful heart.—The sixth volume of "Harper's Young Folks" contains nearly 850 pages and 700 illustrations, several complete serial stories, a large number of shorter tales, and an endless variety of reading matter, by skilled and popular writers, on topics in which boys and girls are interested.—"Wide-Awake" (Lothrop) issues a six months' volume, with a charming colored frontispiece, a special attraction in Charles Egbert Craddock's story of "Down the Ravine," and the usual variety of pictures and reading-matter.—The volume of the child's magazine called "Sunday" (Young & Co.) is very attractive, with its myriad pictures and stories and poems. Its varied contents differ but little from those in our week-day periodicals for young folks, except that there is a perceptible religious tone.—Other bound periodicals are: "Our Little Ones" and "The Nursery" (Estes & Lauriat), bound together, and forming a volume of 380 pages with 350 illustrations; "Babyland" (Lothrop) a prettily illustrated volume for very young readers; and "Chautauqua Young Folks' Annual" (Lothrop), 208 pages, with numerous illustrations.

A young folks' book capitally planned and capably executed is Jane Andrews's "Ten Boys who Lived on the Road from Long Ago to Now" (Lee & Shepard). By an ingenious plan, the "road from long ago" is made to represent the course of history from Aryan times to the present. This is divided into ten periods, and each of them finds its historian in the person of "a boy with a story to tell." The whole scheme is so cleverly worked out that the book must be a veritable "find" to any bright boy or girl, who, once opening its leaves, will pronounce the narrative scarcely less captivating than the spirited engravings which illustrate it.

A pair of six-year-old twins are the hero and heroine of "Us," Mrs. Molesworth's "old-fashioned story" (Macmillan). They are interesting little creatures, and excite sympathy by their innocence and helplessness. But they are represented as precocious beyond all probability. They are as staid and demure as a little old man and woman, and such phenomena are among the most tiresome in real life or in fiction.

Lord Brabourne gratifies his own and the children's love for fairy-lore by writing tales of goblins and witches and elves in some of his leisure hours. Three of these stories are bound together and named collectively "Friends and Foes from Fairy-Land" (Little, Brown & Co.). The author has fair powers of invention, and a polished but slightly heavy style. His readers will not be critical, however, under the spell of a fairy-tale.

Laura E. Richards's "Joyous Story of Toto" (Roberts) does not announce in the title or betray in the first few pages, that it is a fairy-tale; but it is, and a lively one too, in which birds and beasts talk like human beings, but in an eccentric fashion, and all sorts of strange things come to pass through the agency of an old woman's wand. The volume is prettily dressed in holiday attire, and has a plentiful supply of interesting pictures.

The charm that lies in a graceful, natural style asserts itself triumphantly in Charles E. Caryl's story of "Davy and the Goblin" (Ticknor). It is a fairy-tale made up of ridiculous and impossible incidents brought about by the witchery of imaginary and whimsical spirits; yet it beguiles a matter-of-fact reader by the art with which it is told. There is a wonderful potency in a skilful use of words; and this distinguishes the book under notice from others of its class, like a king among common men.

Mrs. Burton Harrison's "Bric-a-Brac Stories" (Scribners) are ingenious and diverting. A motherless boy, living much by himself in a grand house, falls asleep in the drawing-room, and in his dream the pieces of elegant bric-a-brac about him tell him stories of the lands from which they came. These stories are the folk-tales of different nations adapted by the author to the circumstances in which she places them.

The children should have clean hands and clean aprons on, when the elegant book "Through the Meadows" (Dutton) comes into their possession. It is too fine a thing to be soiled by a spot or stain. Every page has a beautiful illustration—now a figure-piece in colors by M. E. Edwards, and then a vignette in black and white by J. C. Staples. All have a high degree of merit. The figures are true to life, and the landscapes and floral decorations are veritable transcripts from nature. The work of the engraver and printer is also the best of its kind. In books of this sort it is the pictures which claim most notice, and yet the letter-press is an essential part. It consists in the present instance of songs by Fred. E. Witherly, written on themes which children approve.

Howard Pyle's "Pepper and Salt" (Harpers) is a clever production, combining stories in prose and verse with profuse illustrations. All are the work of the author, and all are capably done. It is seldom that poet and prose writer and illustrator are united in one person, but Mr. Pyle is that exceptional individual. The dominant characteristic of his genius, as here expressed, is humor. He has set out to be funny, in order to furnish merriment for young people; and he is funny. His quips and conceits have a strong element of grotesquerie, but are kept safely on the side of delicacy and refinement. They are also marked by a penetrating sagacity. The author is as wise as he is witty. There is a moral capping the climax of every song and story, but a moral which makes one laugh instead of feeling dismal. Mr. Pyle has performed a kindly service for the children by putting forth his efforts solely to evoke their smiles, and the heart warms to him as he sits in the frontispiece clad in motley with cap and bells for a crown, and his bauble beside him, playing on a pipe to the intense delight of a little group around him.

How the caterers for young folks ever contrive to get up so many novel and beautiful books to put in the pouch of Santa Claus every year, is a mystery. Language is exhausted in describing them. What can be said but to repeat over again the expressions of admiration already worn threadbare, as one after another of the charming volumes is taken in hand? There is often a feeling on opening their covers—as of this next one in the long succession, "Sugar and Spice and All That's Nice" (Roberts)—that there cannot be anything new and worth reading inside. But this very instance proves the error of such prepossessions. There is no end of cunning pictures in

the book, showing childhood in its manifold interesting attitudes and occupations, and no end of rhymed stories with just the merry step and rattling jingle which children love. The author Mary W. Tilesen, editor of "Quiet Hours," has gathered the "Sugar and Spice" from many sources, and displayed admirable taste in selecting goods of the choicest quality.

Three capital juveniles, somewhat similar in character, are Knox's "Boy Travellers in South America" (Harper), Hale's "Family Flight through Mexico" (Lothrop), and Miss Champney's "Three Vassar Girls in Italy" (Estes & Lauriat). Each recounts the experiences of a party journeying through a foreign land, and improves the opportunity to furnish useful and interesting information concerning the places and peoples encountered on the road. Mr. Knox conducts his "Boy Travellers" with their train of readers over a part of our western world which is not yet on the highway of commerce or opened up throughout to civilization, and is comparatively unvisited. The same may be said of the region on our southern borders which Mr. and Miss Hale chose for the scene of their narrative. Both countries lie under a tropical sun and teem with wonderful forms of animal and plant life, and both are partially inhabited by races still in a semi-savage state. Hence there is no lack of novel and curious objects to delineate. Mr. Knox's book is crowded with wood-cuts of the best class; the "Flight Through Mexico" boasts of fewer, but they are also of the first quality. Miss Champney's "Three Vassar Girls" are familiar to many readers. They have been abroad in previous years. Now they are wandering through classic Italy, and its treasures of art and of history are revealed anew as they journey on. Original drawings by "Champ" are mingled in the illustrations with wood-cuts that have seen service before.

Happy will be the child who finds Laura E. Richards's stories of animals with "Four Feet, Two Feet and No Feet" (Estes & Lauriat) in the Christmas stocking. It is so bewitching that even the adult who peeps into its pages will find it hard to lay it down until the last leaf is examined. The best that author and artist can do to render a subject amusing to little folks seems to have been done in this case, and the result is a collection of stories of the queer and surprising ways of the animal creation, with illustrations, which altogether are unsurpassed.

Mr. E. S. Brooks's "No Man's Land" (Lothrop) sparkles all over with glee. The pages bristle with jests and quips and puns. The parodies on "Casablanca," "Douglas, Douglas, tender and true," and other popular songs, are very clever. But there is not a dull line in the book. The author has not labored over his conceits; they were spontaneous, and therefore natural and buoyant and fresh. The drawings by Mr. Hassam are full of life and spirit.

Colonel Knox's volume containing "The Travels of Marco Polo" (Putnam's) gives the old narrative in a framework of pleasant colloquy. A club, made up of young and old, meet to discuss the explorations of Marco Polo, and while one reads from the ancient chronicle, others throw light on every obscure or doubtful observation by their remarks and enquiries. By this means the information given by Marco Polo is verified and increased, and the circumstances of his career are brought out as clearly as may be at the present date. The same publishers present a "Young Folks' Pliny," in which some of the dis-

courses on natural history have been remodelled by Dr. John S. White. The life of the old Roman is presented in the Introduction, after which the book is filled with extracts from his history of the earth, of men, of wild and domestic animals, of birds, fishes and insects. The chapters are exceedingly interesting in themselves, and are curious illustrations of the knowledge which the ancients had of the natural world. Young readers must be careful—although warnings are abundant in the foot-notes—not to accept Pliny's statements as according with the science of to-day. There is a great deal of fable mixed with fact in his writings, but we may rely upon him as a witness who tells what was believed by the most learned natural historians of his time.

COMMUNICATIONS.

To the Editor of THE DIAL:

Please accept my thanks for the kindly notice of my "Wit and Wisdom of Bulwer," which appears in your November number. Yet in expressing my appreciation of the same, may I not answer briefly the charge of "inaccuracies" therein given?

As to the date of Bulwer's birth, I have as my authority for 1805, the new "Encyclopædia Britannica," the "American Cyclopædia," and Hart's "English Literature." Other and lesser authorities concur with these.

A biography from which I obtained some of the facts used in my sketch, gave London as the place of Bulwer's death; but according to the "American Cyclopædia," it occurred at Knebworth, Herts, not at Torquay, as stated in your notice.

The quotation referred to on page 200 of my book was given in an edition of Bulwer's works, without quotation marks, which naturally led me to suppose it to be original. But I find that it is now generally ascribed to Joshua Sylvester, not to Raleigh, who was at first supposed to be the author.

Yours sincerely, CALLIE L. BONNEY.

Chicago, November 13, 1885.

[Our correspondent cites good authorities, but we think there are better ones. The Life of Bulwer by his son states in the first chapter that he was born on the 25th of May in the year 1803; and the inscription on his tomb in Westminster Abbey reads "Born 25 May 1803. Died 18 January 1873." That Torquay was the place of his death is apparent from any contemporaneous English newspaper. A reference to "Blackwood's Magazine" for February 1873 will show a letter from Bulwer written on the last day of his life, and a telegram from his son announcing his death, both dated at Torquay. The most exquisite tribute to the memory of Bulwer was a poem by Miss Braddon, which may be found in the twentieth volume of "Belgravia," beginning thus:

"I came to see the place where thou didst die—
A bay engray with wood-crowned hills that climb
Crest above crest to meet the blue warm sky,
And white-walled villas perched on heights sublime
Beautiful as a dream of Italy."

Knebworth is a country-seat in a level district; London is not conspicuous for "wood-crowned hills" and "white-walled villas;" but Torquay is very aptly described in the lines quoted. We cannot admit that the poem "Go, soul, the body's guest," is Sylvester's; but the point now is that it is not Bulwer's.—EDR. DIAL.]

To the Editor of THE DIAL:

We desire to call your attention to the fact that in the otherwise excellent review of "A Mission Flower," in your November number, the reviewer criticises the novel for its lack of "local color," comparing it unfavorably with "Maruja" in that respect, and stating that the scene of A Mission Flower is laid in Southern California. We think this an injustice, doubtless unintentional, and hardly see how it could have occurred, as constant reference is made throughout the book to "the midland country," etc., and other matters which could not possibly apply to California. As a matter of fact, the scene is laid near Topeka, Kansas, at an old Indian mission, and the field is one almost wholly untouched by the novelists. The reviewers of that region have recognized Mr. Picard's pictures as wonderfully faithful ones. We trust that you will oblige us by inserting this in your able and fair review.

Truly yours, WHITE, STOKES, & ALLEN.

New York, November 15, 1885.

[The reviewer of "A Mission Flower" cheerfully acknowledges his error. A too vivid recollection of the stories of Bret Harte and of "Ramona" led him to take it for granted that any story of Indians and Catholic missions, of Jesuit priests and Spanish gentlemen, must be laid in Southern California; and he found nothing in the course of this story to contradict the assumption except certain vague references to a "midland country," into whose meaning he did not seek to inquire too closely. This will also account for the not surprising fact that he found the story deficient in the sort of "local color" which he expected. The mistake is sufficiently evident to him now that the key is supplied; but he still thinks that without such a key a reader would find considerable difficulty in assigning this pleasant piece of romance to the particular locality wherein its scene is said to be laid.—EDR. DIAL.]

LITERARY NOTES AND NEWS.

MR. EDWIN ARNOLD, author of "The Light of Asia," etc., has removed with his family to India.

THE recent sale of the library, etc., of Richard Grant White, in New York, netted a little less than \$7,000.

MACMILLAN & Co. will issue a London edition of Parkman's historicals, and also of Mrs. Agassiz's life of her husband.

PRIZES amounting to over \$500 are offered by Messrs. L. Prang & Co., for essays for Christmas cards, to be given to ladies only.

THE "Greville Memoirs" (second part), comprising a journal of the reign of Queen Victoria, are just issued by D. Appleton & Co.

GENERAL McCLELLAN'S paper on "The Militia and the Army," which he wrote but a few weeks before his death, will appear in "Harper's" for January.

A NOVEL poetical anthology, consisting of some of the more important pieces of verse that have appeared in newspapers and periodicals during the past fifteen years, is about to be published by Jansen, McClurg & Co., with the appropriate title "The Humbler Poets." The compiler is Mr. Slason Thompson, of the Chicago "Daily News," a gentleman of well-known literary taste and experience.

ADELAIDE NEILSON, the actress, is the subject of a biographical sketch by Laura C. Holloway, soon to be published by Funk & Wagnalls. The book will be illustrated with nine portraits by Sarony.

MR. ROSSITER JOHNSON has begun in the New York "Examiner" a series of carefully-studied articles setting forth the causes and principal events of the American Civil War. The series will afterwards appear in book form.

A LIFE of the late Rebel General Stuart, by Major H. B. McClellan, is just published by Houghton, Mifflin & Co. Also, "The Thankless Muse" (poetry), by Prof. Henry A. Beers; and a volume of "Select Poems" by Mrs. Piatt.

THE December "Harper's" is one of the strongest Christmas numbers of a periodical ever issued. The literature is crisp and unhackneyed, and the illustrations are of remarkable beauty and variety. The number is richer in attractions than many Christmas works costing ten times its price.

WE are glad to learn that the important "Narrative and Critical History of America," projected by Mr. Justin Winsor as a cooperative work by various writers, has been assumed by Messrs. Houghton, Mifflin & Co., who will issue it in eight volumes of 600 pages each, with illustrations, in the style of the "Memorial History of Boston."

THE "Magazine of Art" has some notable pictures in its December number, including Elihu Vedder's illustrations of Heuley's "Ballad of Dead Actors," and a photographic reproduction of Van Ruysdal's "Cascade, with Watch Tower," good enough for framing. Art-loving people would do well to make this handsome magazine a regular visitant. Published by Cassell & Co., New York.

THE monthly monographs in historical and political science, issued by the Johns Hopkins University, will begin a new series in January, to be devoted chiefly to American City Government, National Constitutional History, and Agrarian topics. The cities of Baltimore, Chicago, New York, Philadelphia, San Francisco, and St. Louis, will each form the subject of a monograph.

ABOUT a dozen years ago, Mr. John Crombie Brown wrote an essay on "The Ethics of George Eliot's Works" which moved that author to say: "They seemed to me more penetrating and finely felt than almost anything I have read in the way of printed comments on my own writings." The reproduction of this essay is timely, and it will be more likely to receive a wide reading now than on its first publication. It is issued, with an introduction by Charles G. Ames, by George H. Buchanan & Co., Philadelphia.

MISS MARY ANDERSON will appear as a magazine contributor in the January number of "Lippincott's Magazine," with some descriptions and impressions relating to her recent trip to England. In the same number will be given a newly-discovered article by George Eliot, not included in any edition of her works, giving her opinions of Dickens, Tennyson, Carlyle, Browning, and others of her contemporaries.

VOLUME II. of the comprehensive History of Painting by Dr. Alfred Woltmann and Dr. Karl Woermann, of which the first volume was reviewed and highly commended in THE DIAL for January 1881, will be published this month by Dodd, Mead & Co. The first volume was devoted to the history of ancient, early Christian, and mediæval Art; the second treats the painting of the Early Renaissance, and painting in the prime of the sixteenth century. The volumes are uniform in size and style.

A NEW Authors' Portrait Catalogue is issued by Houghton, Mifflin & Co., which embraces a list of all the books they publish, with portraits of most of their American authors, including new ones of Richard Grant White and Miss Murfree.

PHILIP GILBERT HAMERTON will contribute to the "Atlantic Monthly" next year a series of social studies of French and English character. Serial stories will be furnished by James, Craddock, and Bishop; and short stories, essays, and poems, by a large list of brilliant home writers.

As an appropriate souvenir of the recent international yacht race, Messrs. Prang and Co. have executed a fine colored plate representing "The Finish," from a painting by Mr. W. F. Halstall, the well-known marine painter. It is a beautiful and spirited picture.

AN excellent educational work is being done by the managers of the Atchison, Topeka, and Santa Fe Railroad, in establishing reading-rooms for their employees along the line of the road. The work is in charge of Mr. W. I. Way, of the General Manager's office at Topeka, and contributions of books may be sent to him.

TOPICS IN LEADING PERIODICALS.

DECEMBER, 1885.

Anti-Chinese Riot in Wyoming. *Overland*.
Arctic Birds, Social Life of. A. E. Brehm. *Pop. Sci. Mo.*
Bird Enemies. John Burroughs. *Century*.
Bonvin, Leon. Philippe Bury. *Harper's*.
Brown, John, Capture of. Israel Green. *No. Am. Review*.
Caryl, Masson's Interpretation of. *Popular Science Mo.*
Character, Natural Law in. John H. Denison. *And. Rev.*
Christi, nity, Absolute and Universal. *Andover Review*.
David, a Loretto for Oratorio. E. P. Parker. *And. Rev.*
De Witt, John. Herbert Tuttle. *Dial*.
Disfranchisement People. A. A. T. Rice. *North American Rev.*
Economic Works, Recent. Albert Shaw. *Dial*.
Evolution and Theology. Lyman Abbott. *Andover Rev.*
Faith-Cures. A. F. Schaeffer. *Century*.
Food and Drink, Dangers in. Prof. Waller. *Century*.
Freedman's Children at School. Prof. Bumstead. *And. R.*
Gardiner's of Gardiner's Island. G. P. Lathrop. *Century*.
Grant, An Acquaintance with. James B. Fry. *No. Am. Rev.*
Grant, Haileck's Injustice to. F. D. Grant. *No. Am. Rev.*
Grant, Mistakes of. W. S. Rosecrans. *No. Am. Review*.
Greek Art, Lesson of. Charles Waldstein. *Century*.
Hyatt, Alpheus. Ralph S. Tarr. *Popular Science Mo.*
Indian Question, Suggestions on the. *Overland*.
Insects, Neuter. Charles Morris. *Popular Science Mo.*
Jackson, Helen Hunt. *Century*.
Johnson's Plot and Motives. G. S. Boutwell. *No. Am. Rev.*
Kentucky Campaign of 1801-02. W. F. Smith. *M. Am. Hist.*
"Lamia" of Keats. The. Henry Eckford. *Century*.
Lick Observatory. Edward S. Holden. *Overland*.
Lincoln, President. R. G. Ingersoll. *No. Am. Review*.
Livingston, Brooklyn House of. *Mag. Am. History*.
Massachusetts, Convention of. *Mag. Am. History*.
McClellan, George B. Martha J. Lamb. *Mag. Am. Hist.*
McCullough, John, Personal Recollections of. *Overland*.
Mexican War, Chapter of. E. P. Scammon. *Mag. Am. H.*
Monetary Policy, The. S. D. Horton. *No. Am. Review*.
Monitors, Captain Ericsson. *Century*.
Monitor, Loss of. Francis B. Butts. *Century*.
Nativity in Art, The. J. Van Dyke, Jr. *Harper's*.
Nature, Uniformity of. Bishop of Carlisle. *Pop. Sci. Mo.*
Niagara Falls. Luther B. Marsh. *Mag. Am. Hist.*
Postal Savings-Banks. D. B. King. *Pop. Science Monthly*.
Radicalism, Old and New. E. C. Towne. *Andover Review*.
Religion, Scientific Study of. *Pop. Sci. Monthly*.
Rome and the Inquisitions. A. K. Glover. *No. Am. Rev.*
Russian Jews in Oregon. *Overland*.
Science and the Public Weal. *Pop. Sci. Monthly*.
Science, Modern, Is It Pantheistic? Prof. Howison. *Over.*
Scientific Study. J. P. Lesley. *Popular Science Monthly*.
Shakespeare, White's Studies in. D. H. Wheeler. *Dial*.
Shakespeare to Pope. M. B. Anderson. *Dial*.
Sierras, Camping in the. Dr. Le Conte. *Overland*.
South America, Travel in. *Overland*.
Teheran. S. G. W. Benjamin. *Century*.
Telescope, the Refracting. C. P. Howard. *Pop. Sci. Mo.*
Texas, Progress of. Gov. Ireland. *No. Am. Rev.*
Thanksgiving Day, Past and Present. *Mag. Am. History*.
Theodicy of Leibnitz. Prof. Torrey. *Andover Review*.
Thomasville as a Winter Resort. *Pop. Sci. Monthly*.
Vicksburg Batteries, Running the. *Mag. Am. History*.
Washington, Capture of in 1814. *Mag. Am. Hist.*
Winter Walk, A. Wm. H. Gibson. *Harper's*.

BOOKS OF THE MONTH.

[The following List includes all New Books, American and Foreign, received during the month of November by MESSRS. JANSEN, McCLEURG & Co., Chicago.]

ILLUSTRATED BOOKS.

The Last Leaf. By O. W. Holmes. With Beautiful Phototype Illustrations from Drawings by G. W. Edwards and F. H. Smith. Quarto. Houghton, Mifflin & Co. \$10.00.

The Same. Edition de Luxe. Limited to 100 copies. With Phototype Illustrations printed on Japanese paper, and pen and ink sketches on heavy plate paper. Net, \$25.00.

One of those delightful little poems with a quaint measure which helps to fasten the words on the memory like a favorite air from an opera. A short sketch by Dr. Holmes, giving the origin of the poem, with some frank admissions, add piquancy to the volume. The designs interpret with great force the picturesque fancies which make this poem peculiarly characteristic of the author, and are admirably reproduced in phototypes.

Spain and the Spaniards. By Edmondo de Amicis. With full-page Etchings, all India proof impressions, by Clements, Gifford, Platt, Coiman, and Ferris; also full-page Photographs, India proofs, from drawings by W. St. John, Harper, S. Worms, of Paris; and a number of reproductions from the Spanish masters; together with illustrations printed in the text, and initials printed in colors. *Guadalquivir Edition*, limited to 60 copies, numbered. Quarto. G. P. Putnam's Sons. Net, \$15.00.

"A more sumptuous volume has seldom been put upon the American market."—*Chicago Tribune*.

Tiryns. The Prehistoric Palace of the Kings of Tiryns. The results of the latest excavations. By Dr. Henry Schliemann. The Preface by Professor F. Adler, and Contributions by Dr. Wm. Dörfler. With 188 woodcuts, 24 plates in Chromolithography, one Map and four Plans. Large 8vo, pp. 385. Gilt top. C. Scribner's Sons. \$10.00.

In this work, so long in preparation and looked for with so special an interest, Dr. Schliemann has given the most splendid, and perhaps the most archeologically important, result of his great investigations on the plain of Argos. The uncovering of a typical ancient citadel, of a complete palace within it, and of the defensive walls, gates, aqueducts, baths, and even drainage system connected with it, is now accomplished.

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